

MANUSCRIPT

Magi

XIX

147





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SECRET MAILMAN'S MARK



Magl.

Class

XIX

Volume

117

Provenienza

Hand. Galat.

MANUSCRIPT

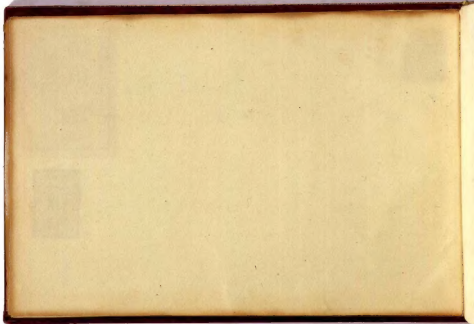
Magl.

XIX

117

Stylus

8. XIX. 117



Pl. XIX, 117



faul. ca. mja. faul. d. g.

gemant

ma

bema

restant. binolle grune

desore

clami

ffant. & grune

georeu

alamire

besapony b molle acuto

corofant b quadru acuto

tella sobro

estant

quinta

S Comme Je me foye et nous ont de nosseigneurs de la Vierge
 L'Inno de la Vierge

Handwritten musical score for a piece titled "L'Esperance" by Jean de la Haye. The score is written on three staves with a large initial "S" and includes the lyrics "L'Esperance est une fleur qui croist en la terre de la vieillesse". The notation is in a historical style, likely from the 16th or 17th century.



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive, handwritten style. Below the staff, the lyrics "Hefen, machet die Hefen" are written in a cursive script.

Handwritten musical notation on a five-line staff, continuing the melody from the previous staff. The notation is in the same cursive style. Below the staff, the lyrics "Was ich nicht mag, das lasse ich" are written in a cursive script.

Handwritten musical notation on a five-line staff, continuing the melody. The notation is in the same cursive style. Below the staff, the lyrics "malles, tout alant, d'ung de l'effort" are written in a cursive script.

Handwritten musical notation on a five-line staff, continuing the melody. The notation is in the same cursive style. Below the staff, the lyrics "malles, tout alant, d'ung de l'effort" are written in a cursive script.

Handwritten musical notation on a five-line staff, continuing the melody. The notation is in the same cursive style. Below the staff, the lyrics "malles, tout alant, d'ung de l'effort" are written in a cursive script.

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Handwritten musical notation on a five-line staff, continuing the melody. The notation is in the same cursive style. Below the staff, the lyrics "malles, tout alant, d'ung de l'effort" are written in a cursive script.


Handwritten musical notation on a five-line staff, continuing the melody. The notation is in the same cursive style. Below the staff, the lyrics "malles, tout alant, d'ung de l'effort" are written in a cursive script.

Hessey, mande ces Jalousies Mais je ne les commande pas car il n'est pas d'ray
 Jalousies de sang qui n'est Jalousie de sang. L'autre de Jalousie de sang


Lessey, mande ces Jalousies Mais je ne les commande pas car il n'est pas d'ray
 Jalousies de sang qui n'est Jalousie de sang. L'autre de Jalousie de sang

Et Je voy la multitude d'anges qui parloient à deux voix
tant d'ung & d'autre Manière en sorte que luy desist
long le tint tristement neant Et mouroit en fantasie





*f*ut super longius capite et maxilla. Et tunc ex frontibus.



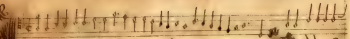
Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a single staff. The notation includes various note values (minims, crotchets, quavers) and rests. Below the staff, there is some text, possibly a signature or a title, which is partially obscured and difficult to read.

Je me sens triste et nuage Et entre en fureur Et entre en

Feb 23/98

Handwritten initials or signature, possibly 'J. H. B.' or similar, written in a cursive style.



Handwritten lyrics in French, likely a song or aria. The text is written in a cursive script and appears to be a single line of music with lyrics.

Handwritten musical notation on a single staff, continuing the piece. It includes various note values and rests, with some ink blots and corrections.

Handwritten lyrics in French, continuing the text from the previous line. The text is written in a cursive script and appears to be a single line of music with lyrics.

Handwritten musical notation on a single staff, continuing the piece. It includes various note values and rests, with some ink blots and corrections.

Handwritten lyrics in French, continuing the text from the previous line. The text is written in a cursive script and appears to be a single line of music with lyrics.

Handwritten musical notation on a single staff, continuing the piece. It includes various note values and rests, with some ink blots and corrections.

Handwritten lyrics in French, continuing the text from the previous line. The text is written in a cursive script and appears to be a single line of music with lyrics.



Dieu qui nous a fait

seigneur de tout

mon Dieu qui nous a fait

seigneur de tout

Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles

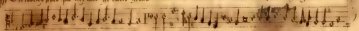
Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles
 Rueffaladez marie et adorez les saints qui sont que mon manifeste a regles

Handwritten initials or decorative mark in the left margin.



Je le loue pour que mes larmes ne demeurent seules

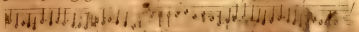
et les douleurs ne me tourmentent



Je les douleurs ne me tourmentent

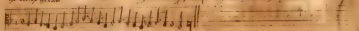
quand je suis en la sainte cité

qui est la Jérusalem sainte

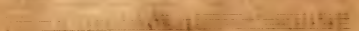
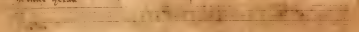


Je le loue

Je le loue pour que mes larmes ne demeurent seules

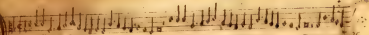


Je le loue



[illegible]

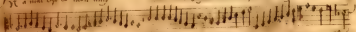
Menu



Il a mal d'ye & mon amy

Dont jay le coeur triste & malade

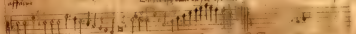
Maquerie 36



affaire

Qu'il est bon en fait est bon

Plus



quel est bon pour quel est bon a mon plaisir pour il est bon a mon plaisir

De



Handwritten musical score on five staves. The notation is in a historical style, featuring various note values and rests. The lyrics are written below the staves in a cursive script.

Handwritten lyrics (transcribed from the image):

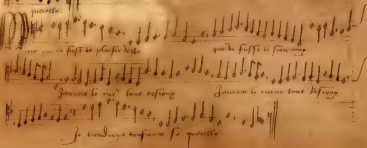
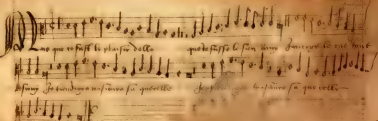
Handwritten lyrics (transcribed from the image):

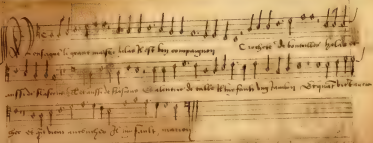
Handwritten lyrics (transcribed from the image):

Handwritten lyrics (transcribed from the image):

Handwritten lyrics (transcribed from the image):



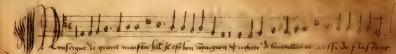




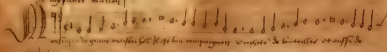
 D'aujourd'hui le grand maître l'élève et son bon compagnon C'est ainsi de la multitude d'élèves

 aussi de l'élève en l'élève et aussi de l'élève en l'élève et aussi de l'élève en l'élève et aussi de l'élève en l'élève

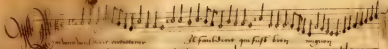
 et de l'élève en l'élève et de l'élève en l'élève et de l'élève en l'élève et de l'élève en l'élève



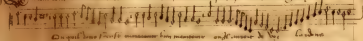
Donnez le grand maistrin hat il est bon compaignon & robuste de bonté et aussi de fust dant
 Et alant de table il hy fante long jantier Et pout auvergne il hy fante maron
 Et hy fante maron



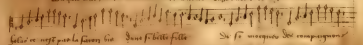
Donnez le grand maistrin hat il est bon compaignon & robuste de bonté et aussi de
 fust dant Et alant de table il hy fante long jantier Et pout auvergne il hy fante maron
 Et hy fante maron Et hy fante maron



*M*archez donc bien et contentement
 Et fondez vous qui fust bien *regner*



Qu'il vous fust contentement bien contentement
 et il vous de *ce* *cordes*



Solus ce n'est pas la fin de *ce* *de* *se* *marquer* *des* *compagnons*



qui font de *bonne* *voix*

Quand l'indigne est entrainé Il faudroit qu'il fust bien en garde Et le bon digne maintient
 l'honneur de la Dame. *hélas! ce n'est pas la façon d'une si belle fille* *De se marier*
 avecques des
 qui font la confusion.

Quand l'indigne est entrainé Il faudroit qu'il fust bien en garde *ou qui fust bien le*
 bon digne *ou le mari de la Dame* *hélas! ce n'est pas la façon d'une si belle*
 fille. *De se marier avec des compagnons qui font la confusion.*



Last flourish played in the end
 of the second volume of the
 first book, a fine small band
 It is a double in the first
 and is a double in the first

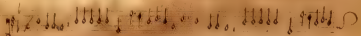
Dyon poullet tout playeur et luyss
 mon cuer ballat q'entourent enfloré est bany
 regner que de dy de mon amy
 est d'ay regner que dy de mon amy est d'ay

Le mon amy l'effus en se bon rago
 et dy de dy pour dy de dy
 et fin tray tout tout en gant pout
 et tout pour mon amy

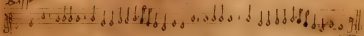
Je vaud te metti del d'adans le plus purge
 et del te regner tout l'ay de mon amy
 pour tout aller de poutel tout de dy
 et de del d'adans pout



tenor



Basso





Sopran. So him beschreibe Et plaudet in me semper athen hat sich ge-
 dacht



Org. oder Viol. Solo. Ruffe

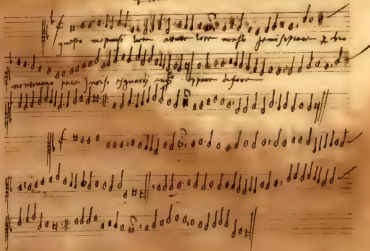
Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some beamed together. A treble clef is visible at the beginning. The word "enor" is written below the staff.

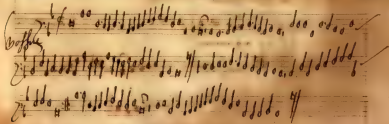
Handwritten musical notation on a five-line staff, continuing the piece. It features a variety of note values and rests. A treble clef is at the start.

Handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, with some beamed together. A treble clef is visible at the beginning. The word "ony" is written below the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features a variety of note values and rests. A treble clef is at the start.

112





Mais quel point vous m'abandon
Sans m'en dire rien
Où vous êtes allé sans m'en dire
Je suis si triste et si malade
Que je ne puis plus rien faire

Maccro

Handwritten musical score on aged paper, featuring six staves of music. The notation is in a historical style, likely from the 16th or 17th century, using square notes and a C-clef. The text "anne p electione agnatura" is written below the first staff, and "enor" is written below the fourth staff. The score is marked with a large "F" on the left side, indicating the beginning of a section. The music is written in a single system, with the staves connected by a brace on the left. The paper shows signs of age, including discoloration and wear at the edges.



anne p electione agnatura

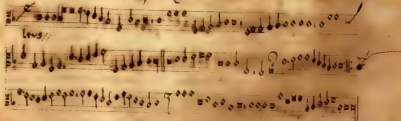
enor

florofino

12

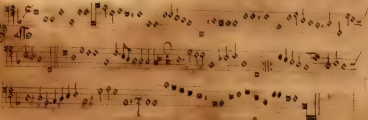
A

lms//

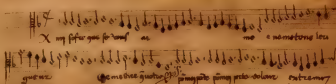
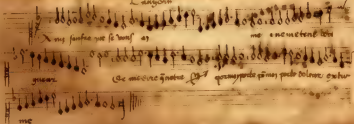


B

alto

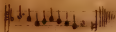
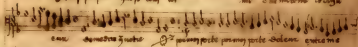


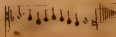
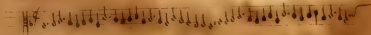
L



Do Yough,

7





Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

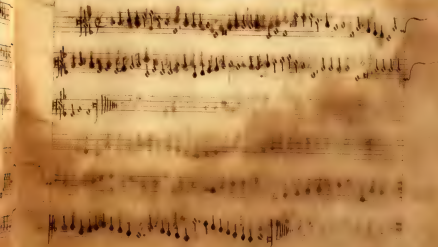
Handwritten musical notation on a single staff, featuring various note values and rests.

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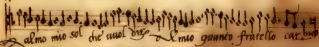
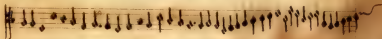
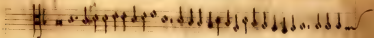
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

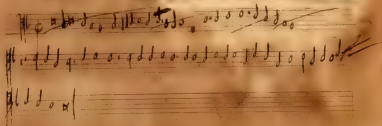
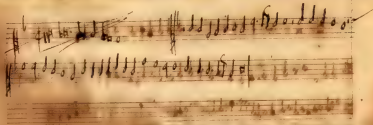


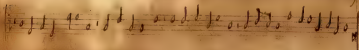
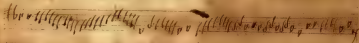
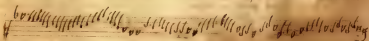
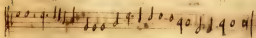
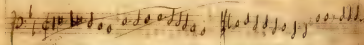






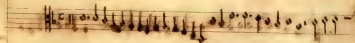
almo mio sol che uel dir
 E mio quanto fratello car.

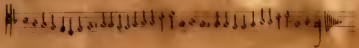
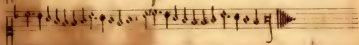


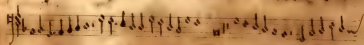
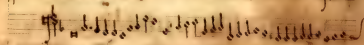


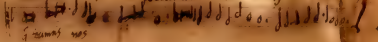
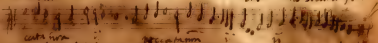
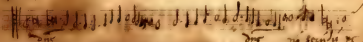
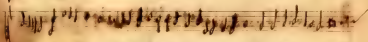


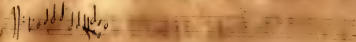
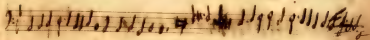


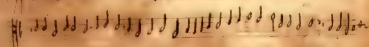


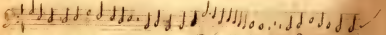
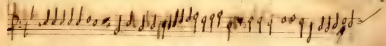










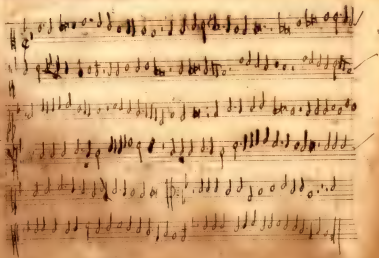


ne mee d'algua d'ro ant //

Spigo dedit uobis

ne fuit de me factus

ne enku me fac
modu p'it d'loris
et m'it'it'it'it'
m'it'it'it'it'it'it'
e emy almuo



Handwritten musical score on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). The ink is dark, and there are several ink blots and corrections throughout the piece, particularly in the middle section. The paper is aged and yellowed.

Splendeur et gloire, ces deux mots en digne

Cant. v. 100. du ps. 100

[illegible]

Gloria in excelsis Deo Gloria in excelsis Deo Gloria in excelsis Deo
In terra pax hominibus bonae voluntatis

Gloria in excelsis Deo Gloria in excelsis Deo Gloria in excelsis Deo
In terra pax hominibus bonae voluntatis



Handwritten musical score on five staves. The lyrics are written below the staves.

Le fils et pource son père, son Dieu La fille et son père, son Dieu

Donne nous grâce de ? de Dieu son Dieu, son Dieu

Le fils Son père, son père, son père

Handwritten musical notation on two staves, likely a continuation or a separate section of the score.

*S*oudes, s'agites, courrouces, mesq' encores
 tout de fust pour de puer de
 Soudes pour que ainsi est que me d'ame adieu j'ayasse meule par l'auver
 j'ayasse meule par l'auver

*S*oudes, s'agites, courrouces, mesq' encores
 tout de fust pour de puer de
 Soudes pour que ainsi est que me d'ame adieu j'ayasse meule par l'auver
 j'ayasse meule par l'auver



Handwritten musical score on six staves, featuring Latin lyrics and musical notation.

Stave 1: *Quis digne* *Veneris* *Deus est* *hominis* *Veneris* *pro* *omni* *peccato* *hominis* *Deus est* *hominis*

Stave 2: *que* *est* *Deus* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis*

Stave 3: *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis*

Stave 4: *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis*

Stave 5: *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis*

Stave 6: *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis* *Deus est* *hominis*

Vous levez Vous levez est levez Vous levez Vous levez
D'un bon cœur que vous levez levez
Levez est levez Levez est levez qui me levez levez

Dous levez Vous levez est levez Vous levez Vous levez
D'un bon cœur que vous levez levez
Levez est levez Levez est levez qui me levez levez

Allegretto
Mendigues Vandy de ma plume
Soyez content que vous voyez

Allegretto
assez, car, vous voyez, voyez, car
monseigneur de la plume de ma plume

Allegretto
pour, pour, pour, pour
Soyez content que vous voyez, voyez, car

Allegretto
pour, pour, pour, pour
Soyez content que vous voyez, voyez, car

Allegretto
pour, pour, pour, pour
Soyez content que vous voyez, voyez, car

Allegretto
pour, pour, pour, pour
Soyez content que vous voyez, voyez, car

[illegible]

Handwritten musical score for a piece titled "Te Deum" by J. S. Bach. The score is written on three staves. The first staff begins with a large, ornate initial "A" and contains the lyrics "Allegro, moderato". The second staff contains the lyrics "Allegro, moderato". The third staff contains the lyrics "Allegro, moderato". The music is written in a style characteristic of the Baroque period, with a focus on melodic lines and a steady rhythm. The lyrics are in French and appear to be a version of the "Te Deum" hymn.

Handwritten signature or initials in the left margin.

Handwritten musical score on a single system with two staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Handwritten lyrics:

Parce Seigneur, c'est à moi que tu parles. *Adieu, adieu* que plus nous te louons. *Adieu*

Adieu, adieu, c'est à moi que tu parles. *Adieu, adieu* que plus nous te louons. *Adieu*

Handwritten text below the staves:

Je te parle, Seigneur, mon Dieu.

Handwritten musical score on a single system with two staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

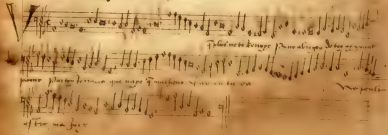
Handwritten lyrics:

Je te parle, Seigneur, mon Dieu.

V



V



*Je suis né de bonjour pour aller de bon jour
pour aller de bonjour pour aller de bon jour
pour aller de bonjour pour aller de bon jour*

Handwritten musical score on six staves. The notation is in a historical style, featuring various note values and rests. The lyrics are written below the staves.

Les anges de gloire qui font effroi de parer

Les uns ont vu que de deus ne venant quelque lieu

Imposible est

Les grande legrets que font cesser le porte
 qui ont et se continuent mon l'air
 que si de l'air, ne vient quelque legret
 Impossible est
 que de nous des porte
 Les grande legrets que font cesser le porte
 qui ont et se continuent mon l'air
 que si de l'air
 ne vient quelque legret
 Impossible est
 que de nous des porte

Allegretto

L

Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the handwritten text "Andante primo" above the notes. The sixth staff concludes with a double bar line and repeat dots.



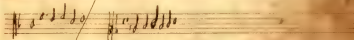
1. *Hand 1*
Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

2. *Hand 2*
Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

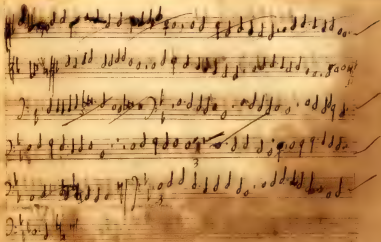
Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

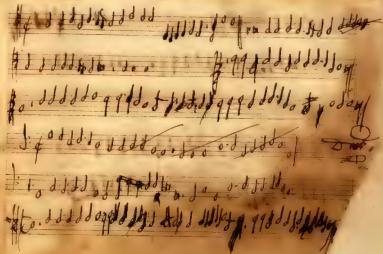




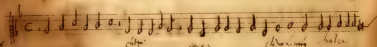
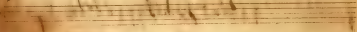
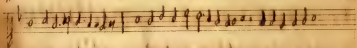


Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves.

di si san l'alma spiet' et san l'alma
te mi forza Phor-
ij

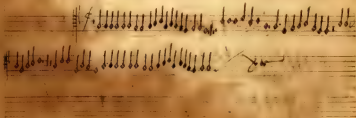


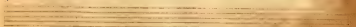
And

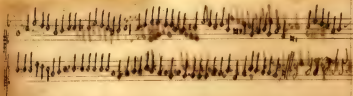


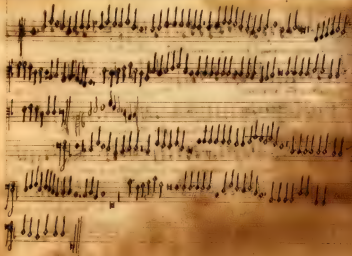
Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves also begin with clefs and key signatures, though they are less distinct. The notation is dense and fills most of the staves.

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation is dense and fills most of the staves.







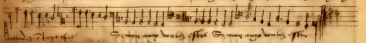




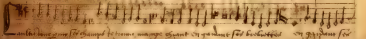
Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun



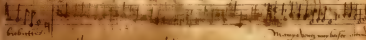
Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun



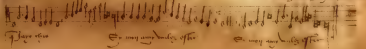
Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun



Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun



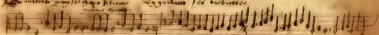
Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun



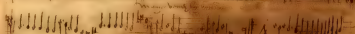
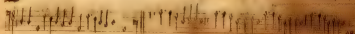
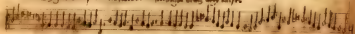
Leiblich ist mir das Schicksal zu tun, mir das Schicksal zu tun, mir das Schicksal zu tun

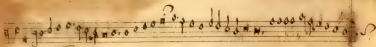


Und auch' uns' für die' Heil' und' die' Götter

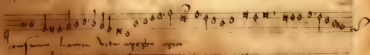
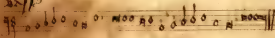


und' auch' uns' für die' Heil' und' die' Götter

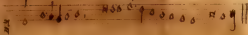


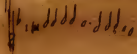
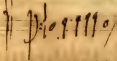
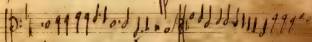
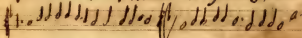
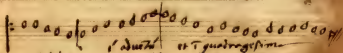


enor *inferno* *Contra* *alto* *organo* *organo*



inferno *Lament* *Contra* *alto* *organo* *organo*





adieu la douleur

nostre am. affliges et nous en despitte qd. Inquiescence Cadence
fist

Mais elle ne voit pas l'indigne amour que nous lui faisons
de deux hèles par de nous seules d'un

Plus d'un et un par de nous seuls

adieu la douleur

nostre am. affliges et nous en despitte qd. Inquiescence Cadence

plus d'un et un par de nous seuls

de deux hèles

par de nous seules

Plus d'un et un par de nous seuls

Retour cadence
 quasi tutti affetto Et non si sa se si
 gli infanti, mentre l'ardore gli fusti mangiò non ebbe mai menti
 l'infante per la sua fante l'ardore gli fusti mangiò non ebbe mai menti

Retour cadence
 quasi tutti affetto Et non si sa se si quasi l'infante mangiò
 gli fusti mangiò non ebbe mai menti non ebbe mai menti non ebbe mai menti
 gli fusti mangiò non ebbe mai menti non ebbe mai menti non ebbe mai menti

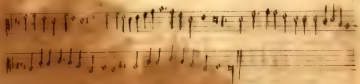


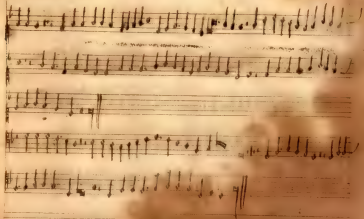
M. Je ne me voy trop plus q'auq' auq'
 Ce n'est pas de merveilles
 Je n'est enuier q' luy de ce n'est
 que luy fait sainte Chandelle.

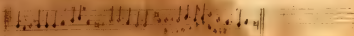
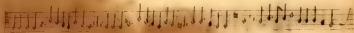
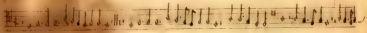
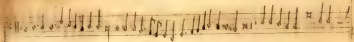
S. Je ne me voy trop plus q'auq' auq'
 Ce n'est pas de merveilles. Il n'est enuier que
 luy de ce n'est q' luy. Gl'ay fait sainte Chandelle.

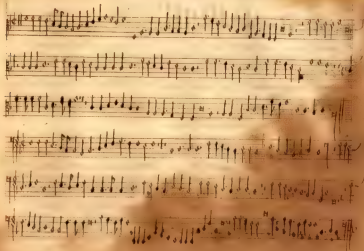
S Jeune, mon amy trop plus que mon amy
 Et n'est pas de monelle
 Il n'est mon amy que de ce monde là que les fait sans chandelle

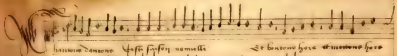
S Jeune, mon amy
 Et n'est pas de monelle
 Il n'est mon amy
 que les fait sans chandelle







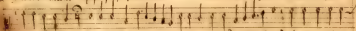




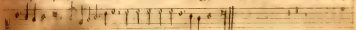
hantons d'aucuns

ceste foy nous

Et hantons hantons hantons hantons



concoy le deplaisant Car il est trop au corps humain mesme d'assez fuites D'haute ny ne? ap



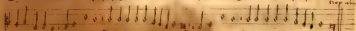
petite d'assez fuites d'haute ny ne? appelle



hantons d'aucuns

ceste foy nous

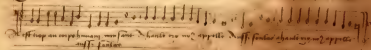
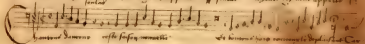
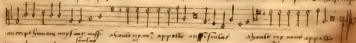
Et hantons hantons hantons hantons



concoy le deplaisant Car il est trop au corps humain mesme d'assez fuites D'haute ny ne? appelle



petite d'assez fuites d'haute ny ne? appelle



M  *nostre d'auz la bergez deffort, d'un d'auz esplanant* *une lisse d'auz, d'un d'auz d'auz*

qui se fait fine fine *de geneste d'auz poussez* *quant elle est auz l'auz*

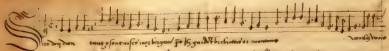
l'auz d'auz l'auz quant elle est auz l'auz l'auz l'auz *quant elle est auz*

L  *nostre d'auz la bergez deffort, d'un d'auz esplanant* *une lisse d'auz, d'un d'auz d'auz*

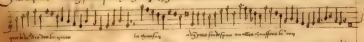
qui se fait fine fine *de geneste d'auz poussez* *quant elle est auz l'auz*

l'auz d'auz l'auz quant elle est auz l'auz l'auz l'auz *quant elle est auz*

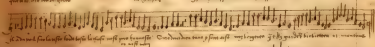
[illegible]



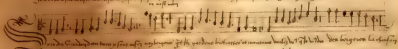
Sicut dicitur tunc p[ro]fec[us] est in longum p[er] h[oc] quod dicitur in m[en]te



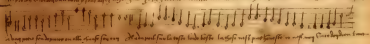
quod dicitur in longum laus p[ro]fec[us] est in longum



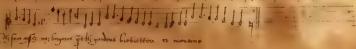
Et dicitur in longum laus p[ro]fec[us] est in longum



Sicut dicitur tunc p[ro]fec[us] est in longum p[er] h[oc] quod dicitur in m[en]te



quod dicitur in longum laus p[ro]fec[us] est in longum

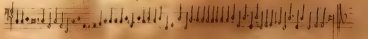
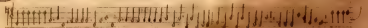
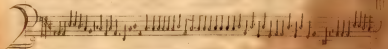
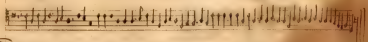
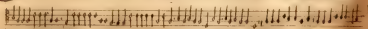
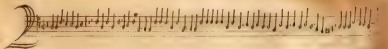


Et dicitur in longum laus p[ro]fec[us] est in longum

Sei du den tanz fere aufes wyligheit
 quent die guden bruchten es merckens
 lachung den guden bruchten es merckens
 lachung den guden bruchten es merckens

Sei du den tanz fere aufes wyligheit
 quent die guden bruchten es merckens
 lachung den guden bruchten es merckens
 lachung den guden bruchten es merckens

[illegible]



Handwritten musical score for "Der Herr ist unser Schutz" by Johann Sebastian Bach. The score is written on five systems of staves, each with a vocal line (Soprano, Alto, Tenor, Bass) and a keyboard line (Clavier). The lyrics are in German and are written below the vocal staves. The music is in G major and 4/4 time. The score is written in a cursive hand, typical of the 18th century.

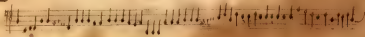
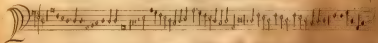
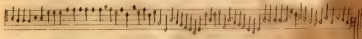
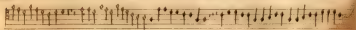
System 1:
 Soprano: *Der Herr ist unser Schutz*
 Alto: *Der Herr ist unser Schutz*
 Tenor: *Der Herr ist unser Schutz*
 Bass: *Der Herr ist unser Schutz*
 Clavier: *Der Herr ist unser Schutz*

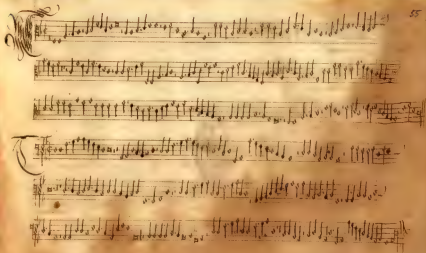
System 2:
 Soprano: *Der Herr ist unser Schutz*
 Alto: *Der Herr ist unser Schutz*
 Tenor: *Der Herr ist unser Schutz*
 Bass: *Der Herr ist unser Schutz*
 Clavier: *Der Herr ist unser Schutz*

System 3:
 Soprano: *Der Herr ist unser Schutz*
 Alto: *Der Herr ist unser Schutz*
 Tenor: *Der Herr ist unser Schutz*
 Bass: *Der Herr ist unser Schutz*
 Clavier: *Der Herr ist unser Schutz*

System 4:
 Soprano: *Der Herr ist unser Schutz*
 Alto: *Der Herr ist unser Schutz*
 Tenor: *Der Herr ist unser Schutz*
 Bass: *Der Herr ist unser Schutz*
 Clavier: *Der Herr ist unser Schutz*

System 5:
 Soprano: *Der Herr ist unser Schutz*
 Alto: *Der Herr ist unser Schutz*
 Tenor: *Der Herr ist unser Schutz*
 Bass: *Der Herr ist unser Schutz*
 Clavier: *Der Herr ist unser Schutz*





comp. hanc hanc hanc *In Thy house O Lord* *Can you not hear us when we pray*

Spelling of the words you'd hear *Just like little birds singing* *And so on*

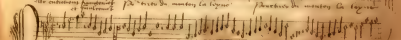
...and all the children of the world *...and all the children of the world* *...and all the children of the world*

comp. hanc hanc hanc *In Thy house O Lord* *Can you not hear us when we pray*

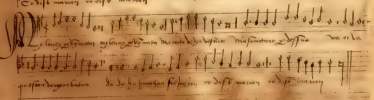
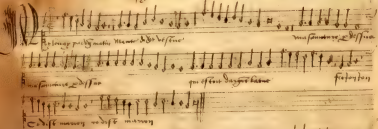
Spelling of the words you'd hear *Just like little birds singing* *And so on*

...and all the children of the world *...and all the children of the world* *...and all the children of the world*


 Je suis pauvre et malade Je suis honte que faire car je suis malade et je ne puis aller à l'école
 pour m'instruire. Je suis honte que faire car je suis malade et je ne puis aller à l'école
 Je suis honte que faire car je suis malade et je ne puis aller à l'école


 Je suis pauvre et malade Je suis honte que faire car je suis malade et je ne puis aller à l'école
 pour m'instruire. Je suis honte que faire car je suis malade et je ne puis aller à l'école
 Je suis honte que faire car je suis malade et je ne puis aller à l'école

45



D *Longe & hunc mitem, mitem de hunc mitem* *mitem de hunc mitem* *mitem de hunc mitem*

diffin de mitem *de mitem qu' effin de mitem de mitem* *de mitem de mitem de mitem de mitem*

de mitem de mitem

M *Longe & hunc mitem* *mitem de hunc mitem* *mitem de hunc mitem* *mitem de hunc mitem*

de mitem de mitem qu' effin de mitem de mitem *de mitem de mitem de mitem de mitem*

de mitem de mitem

[illegible]

Handwritten musical score on three staves. The notation is in a historical style, featuring a large initial 'H' and various musical symbols including notes, rests, and clefs. The text is written in a cursive script, likely a historical form of French or Italian.

Bienheureux es tu Seigneur Dieu
 Tout au long de la journée
 Tu es saint et tu es grand
 Tu es saint et tu es grand

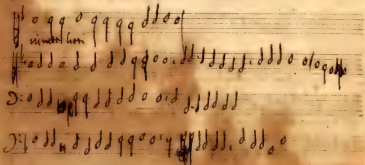
Donne nous Seigneur
 Que seigneur de la terre
 Tu es saint et tu es grand
 Tu es saint et tu es grand

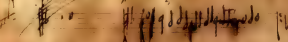
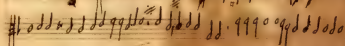
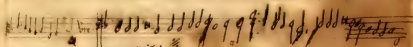
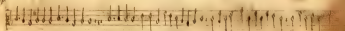
Donne nous Seigneur
 Que seigneur de la terre
 Tu es saint et tu es grand
 Tu es saint et tu es grand

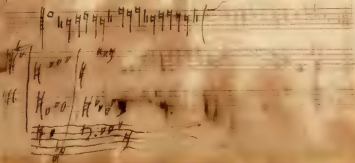
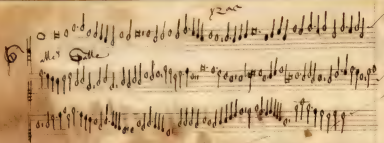
Bienheureux es tu Seigneur Dieu
 Tout au long de la journée
 Tu es saint et tu es grand
 Tu es saint et tu es grand

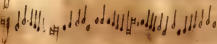
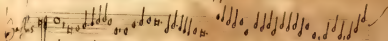
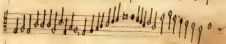
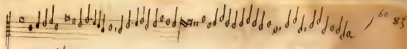
Donne nous Seigneur
 Que seigneur de la terre
 Tu es saint et tu es grand
 Tu es saint et tu es grand

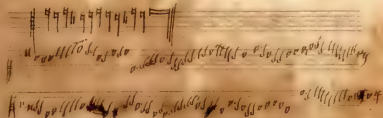
Donne nous Seigneur
 Que seigneur de la terre
 Tu es saint et tu es grand
 Tu es saint et tu es grand

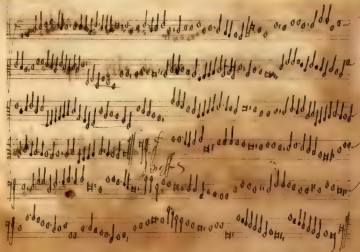


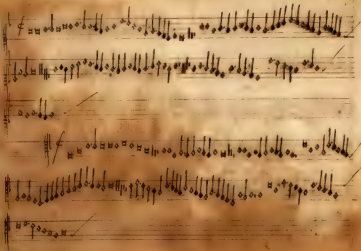


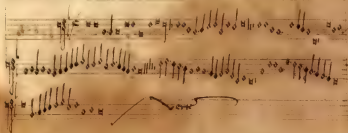
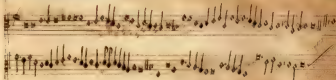


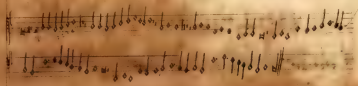
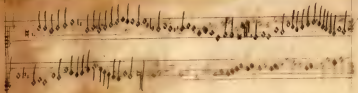


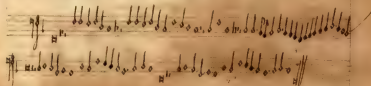
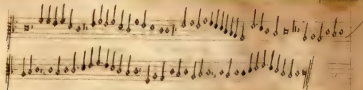












Sanctissima Maria Mater dei Regina celi pro peccatis

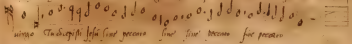
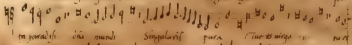
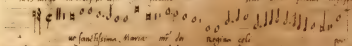
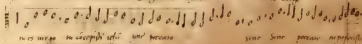
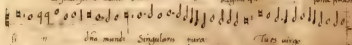
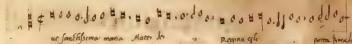
domina mundi singularis pura tu es virgo tu es vir

go Tu concepisti filium sine peccato sine peccato

Sanctissima Maria Regina celi pro peccatis

domina mundi singularis pura tu es virgo tu es vir

go Tu concepisti filium sine peccato



in perpetuam memoriam et salutem omnium *ignis ad dabit*

libera nos ab omni malis *intercede pro peccatis nostris*

amen amen amen

in perpetuam memoriam *ignis ad dabit* *ignis ad dabit*

libera nos ab omni malis *intercede pro peccatis nostris* *intercede pro peccatis nostris*

amen amen amen





Le. 64 successivamente numerati, più una guardia
in principio e una in fine, scritte.

Novembre 1918

E

